

ALBANY

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# GALLERY OF THE FINE ARTS,

INCORPORATED 1846.

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CATALOGUE

OF THE

FIFTH EXHIBITION.

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"There is no more potent antidote to low sensuality, than the admiration of beauty. All the higher arts of design are essentially chaste, without respect of the object. They purify the thoughts. Their accidental effects are not worth consideration. There are souls to whom even a vestal is not pure."

SCHLEGEL.

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1850.

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ALBANY:

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1850.



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## Extract from the Bye-Laws of the Constitution.

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☞ RULE 1st. Persons wishing to become members of the Corporation, may become so by paying to its Treasurer or his agent, an initiation fee of FIVE DOLLARS; they are also required, in addition, to make to said Treasurer or agent, an annual payment of THREE DOLLARS, payable on the first Monday of January, in each year, which sum shall entitle such *member*, together with the *female members* of his family, the male members thereof, *under twenty-one years of age*, and also ~~female non-residents~~, temporarily sojourning with his family, to admission to the public exhibitions of the institution during the year.

☞ RULE 8th. Persons wishing to become subscribers to the Gallery and not members of the institution, may become so, by paying to its Treasurer or his agent, on the first Monday of January in each year, a fee of TWO DOLLARS, which sum shall entitle such person, together with the female members of his family, <sup>Q</sup>the male members thereof, under twenty-one years of age, ~~and also female non-residents, temporarily with the family~~, to admission to the public exhibitions of the institution during the year.

☞ RULE 9th. Residents of the city—without families—who wish to become subscribers to the Gallery, and not members of the institution, may become so, by paying to its Treasurer or his agent, on the first Monday of January in each year, the sum of one dollar; which sum shall entitle such person to admission to the public exhibitions of the institution during the year.

☞ Visitors are requested to leave their canes and umbrellas with the Janitor, at the door. They are also particularly requested, neither to touch pictures or frames.

☞ Young children are not allowed to visit the Gallery, unless under the care of some responsible person.

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# CATALOGUE OF PICTURES

## IN THE

### FIFTH EXHIBITION

## OF THE

# Albany Gallery of the Fine Arts.

A list of Pictures for sale, is left with the Janitor, to whom applicants for purchase are referred.

No.	Description.	By whom painted.	Owner.
	THE CROSS AND THE WORLD. A series of Allegorical Pictures. - - -	T. Cole,	Estate of T. Cole.

The series of pictures called the Cross and the World is a great Christian poem, an important part of which remains unfinished. In order to give some tolerable notion of this fine imaginative work, each picture is described as if completed.

As the description is made from recollections of conversation with the Artist, and in our very brief notes, it must necessarily be defective. The subject is comprised in five pictures. The first represents two youths entering upon a pilgrimage,—one to the Cross, the other to the World. The remaining pictures represent the pilgrims at different periods of their journeys.

1	First Picture—Two Youths enter upon a Pilgrimage, one to the Cross, the other to the World, - - - -	T. Cole,	Estate of T. Cole.
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The eye of the beholder first strikes the bold termination of a chain of mountains, with craggy peaks lost in the clouds.

The same lofty range is seen through the entire series.

To the left, a straight and narrow path takes its way up a rugged gorge, down which there beams a silvery light from a bright cross in the sky. The path at first leads off through fields of real flowers, betokening the early part of the Christian life, neither difficult nor uninviting. In the distance a dark mist hovering over the track, conceals from the advancing way-farer the real difficulties of his journey, and betokens the sorrows which of necessity befall

No.	Description.	By whom painted.	Owner.
	him. To the right, a gracefully winding way leads down into a gently undulating and pleasant vale. Stretching forward through delightful landscapes, it finally fades away, and leaves the eye to wander on to the dim pinnacles and domes of a great city. A golden light falls through an atmosphere of repose, and lends warmth, softness and beauty, as well to crag and precipice as to the rich valley. By-paths wind, serpent-like, upon the sunny slopes of the mountain, inviting the traveller to the enjoyment of the prospect and the coolness of the waterfall.		
	Vegetation of unnatural growth, and gorgeous and unreal flowers skirt the borders of the way.		
	At the foot of the mountain stands the Evangelist with the open Gospel. A little in advance are the waters, symbolical of Baptism.		
	Two youths, companions in the travel of life, having come to the parting of their road, are affectionately and earnestly directed to the shining cross. While one, through the power of truth, enters with timid steps upon his holy pilgrimage, the other, caught by the enchantment of the earthly prospect, turns his back upon Evangelist and the Cross, and speeds forward upon the pathway of the world.		
2	Original study for above, -	T. Cole,	Estate of T. Cole.
3	Second Picture—The Pilgrim of the Cross on his journey,	do	do

A wild mountain region now opens upon the beholder. It is an hour of tempest. Black clouds envelope the surrounding summits. A swollen torrent rushes by, and plunges into the abyss. The storm, sweeping down through terrific chasms, flings aside the angry cataract, and deepens the horror of the scene below. The Pilgrim, now in the vigor of manhood, pursues his way on the edge of a frightful precipice. It is a moment of imminent danger. But gleams of light from the shining cross break through the storm, and shed fresh brightness along his perilous and narrow path. With steadfast look and renewed courage, the lone traveller holds on his heavenly pilgrimage.

The whole symbolizes the trials of faith.

4	Original study for above, -	T. Cole,	Estate of T. Cole.
5	Third Picture—The Pilgrim of the World on his journey,	do	do

The beholder looks off upon an expanse of tranquil water. On the right are the gardens of pleasure, where the devotees of sensual delights revel in all that satiates and amuses. Near a fountain, whose falling waters lull with perpetual murmurs, stands a statue of the goddess of Love. An interminable arcade, with odorous airs and delicious shade, invites to the quiet depths of a wilderness of greenery and flowers. A gay throng dances upon the yielding turf, around a tree, to the sound of lively music. Near an image of Bacchus, a company enjoys a luxurious banquet.

On the left is the Temple of Mammon, a superb and costly structure, surmounted by the wheel of fortune. Beneath its dome, a curiously wrought fountain throws out showers of gold, which is eagerly caught up by the votaries below.

From the great censers, rising here and there above the heads of the multitude, clouds of incense roll up and wreath the columns of the temple—a grateful odor to the god. The trees and shrubbery of the adjacent grounds are laden with golden fruit.



No.	Description.	By whom painted.	Owner.
	Far distant, in the middle of the picture, a vision of earthly power and glory rises upon the view. Splendid trophies of conquest adorn the imposing gateway; suits of armor, gorgeous banners, and the victor's wreath. Colonnades and piles of architecture stretch away in vast perspective. At the summit of a lofty flight of steps stand conspicuous the throne and sceptre. Suspended in the air, at the highest point of human reach, is that glittering symbol of royalty, the crown. Between the beholder and the grand spectacle are armies in conflict, and a city in flames, indicating that the path to glory lies through ruin and the battle-field. To the contemplation of this alluring scene, the Pilgrim of the World, now in the morning of manhood, is introduced. Which of the fascinating objects before him is the one of his choice, is left to the imagination of the spectator. The picture symbolizes the pleasure, the fortune, and the glory of the world.		
6	Original study for above, -	T. Cole,	Estate of T. Cole.
7	Fourth Picture—the Pilgrim of the Cross at the end of his journey, - - -		

The Pilgrim, now an old man on the verge of existence, catches a view of the boundless and eternal. The tempests of life are behind him; the world is beneath his feet. Its rocky pinnacles, just rising through the gloom, reach not up into his brightness; its sullen mists, pausing in the dark obscurity, ascend no more into his serene atmosphere. He looks out upon the infinite. Clouds—embodiments of glory, threading immensity in countless lines, rolling up from everlasting depths—carry the vision forward toward the unapproachable light. The Cross, now fully revealed, pours its effulgence over the illimitable scene. Angels from the presence, with palm and crown of immortality, appear in the distance, and advance to meet him. Lost in rapture at the sight, the Pilgrim drops his staff, and with uplifted hands sinks upon his knees.

8	Original study for above, -	T. Cole,	Estate of T. Cole.
9	Fifth Picture—The Pilgrim of the World at the end of his journey, - - -	do	do

(The Study only for this Picture was executed.)

Desolate and broken, the Pilgrim, descending a gloomy vale, pauses at last on the horrid brink that overhangs the outer darkness. Columns of the Temple of Mammon crumble; trees of the gardens of pleasure moulder on his path. Gold is as valueless as the dust with which it mingles. The phantoms of glory—a baseless, hollow fabric—flits under the wing of death in a dark eternity. Demon forms are gathering around him. Horror-struck, the Pilgrim lets fall his staff, and turns in despair to the long-neglected and forgotten Cross. Veiled in melancholy night, behind a peak of the mountain, it is lost to his view forever.

10	A Lady Reading.—Presented to the Gallery by the Artist,	Thos. Sully, Phil.	Albany Gallery.
11	Salvator Mundi, - - -	Fuger,	*
12	Portrait, - - -	Marsden,	H. Hastings.
13	Portrait of a noble lady, -	Largilliere,	*
14	Portrait, - - -	Inman,	Rev. Dr. Kip.

This was painted in 1834, and is considered one of the finest portraits ever executed by Mr. Inman.



No.	Description.	By whom painted.	Owner.
15	The old Oaken Bucket, -	J. T. Peele,	P. Monteath.
16	Portrait of Rembrant, -	Sch'l of Rembrant,	*
17	Sunset, - - - -	D. Huntington,	J. Gillespie.

A stream over which two men are passing in a boat, dark rocks, mountains in the distance, lighted by the setting sun.

18	A Peep at the Hudson from recollection, - - -	T. Doughty,	W. C. Little.
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Figures are fishing in the water in the foreground. On the hill in the middle distance is a farm-house.

19	Titian's Daughter Lavinia,—a copy from the original in the Royal Museum of Berlin,	Titian,	*
20	Portrait, - - - -	M. E. D. Brown,	E. D. Palmer.
21	The Faithful Sentinel, -	J. G. Chapman,	Albany Gallery.
22	The Apple of Discord, -	H. P. Gray,	W. C. Little.

“ At the marriage of Peleus and Thetis the Goddess of Discord, not being invited to the entertainment, showed her displeasure by throwing among the gods a golden apple, on which was written the words. *Detur pulchriori*. Juno, Venus and Minerva claimed it as their own; and the gods appointed Paris to adjudge the prize of beauty to the fairest of them. They appeared before him and each tried by promises to influence his judgment. Juno promised him a kingdom, Minerva, military glory, and Venus, the fairest woman in the world, for his wife. Paris at length adjudged the prize to Venus.

This superb picture represents Paris presenting the apple to Venus, who is attended by Cupid.

23	Landscape, - - -	Oddie,	J. Jackson,
24	Portrait, - - - -	Forbes,	Capt. R. Douglass, U. S. M. C.
25	Sunset,—a Lake view, -	F. E. Church,	W. C. Little.
26	Landscape in Italy. - -	Marcom,	C. L. Austin.
27	Peasants Singing, - -	Heemskirk,	*
28	Italian Landscape, - -	Philip Hackert,	*
29	Madonna and child, - -	Vandyck,	*

Formerly in the collection of the Duke of Brunswick.

30	Portrait, - - - -	Page,	W. L. Marcy.
31	The Disarming of Cupid, -	J. H. Lazarus,	Albany Gallery,
32	Portrait of a Boy, - -	Twitchell,	Rev. Dr. Kip.
33	Thoughts on a Flower, -	Mrs. L. M. Spencer	E. A. Benedict.
34	Portrait, - - - -	Marsden,	R. C. Davis.
35	Portrait of the Duchesse de la Valliere, - - - -	LeBrun,	Rev. Dr. Kip.

This celebrated lady was born in 1644, and in her 17th year became a distinguished favorite at the Court of Louis XIV. When but little more than 30 years of age, she resolved to change her life, and retire from the world; and thereupon quitted the court and entered into a convent of the Carmelites, where she spent the rest of her days in the performance of religious duties, and died at the age of 64 years.

No.	Description.	By whom painted.	Owner.
This fine original was painted by Lebrun, the court painter, and the most celebrated French artist of the day, for the private collection of the King, and it is a very characteristic specimen of his style. It was brought to this country during the troubles of the French Revolution. The tradition with regard to it, is, that the Duchesse, previous to retiring to the convent, had herself taken in this way—attempting to wash a blackamoor white, to show her own sense of the difficulty of her repentance.			
36	A Magdalen, - - -	School of Guido,	*
37	Portrait of a Child, - -	C. L. Elliot,	P. Van Cortlandt.
38	Funeral of the Emigrant's child	F. W. Edmonds.	
39	The Midnight Sun at mid-summer in Lapland, - -	Schierz.	*

The artist spent several years in Lapland, under the patronage of the King of Denmark, studying Nature, under its peculiar aspects in that country; and he is celebrated for his skill in the representation of the scenery of the arctic regions.

The view of the midnight sun has always been considered one of the most imposing scenes of those northern latitudes. It is thus described by Miss Bremer in her "Nina":

"The sky was clear, and a silent midnight saw the travellers assembled in glad sunshine on one of the green hills. Slowly descended the sun—it extinguished one beam after another. All eyes followed it. Now it sank lower—ever lower—lower. Suddenly, however, it stood still, as if upheld by an invisible hand. Nature seemed like them, to be in anxious suspense: not an insect moved its humming wing; all was silent; a death-like stillness reigned, while the sun, glowing red, threw a strange light over the earth. O, wonderful, almighty Power! It began again slowly to ascend; it clothed itself again with beams, like a pure glorified spirit; it became every moment more dazzling. A breath! and Nature lives and the birds sing again!"

40	Nerly's favorite Dog, - -	Nerly,	*
41	Landscape, scene near Terracina, - - -	Nerly,	*
42	Landscape scene, near Sicily,	Nerly,	*

This artist has so high a reputation in his own country and is so little known in this, that it may be interesting to give a brief notice of him. Baron Von Rumorh, who, through his Italian Researches and other works, has shed so much light upon the history of art, and is considered next to Winkleman the profoundest critic on art, having become disgusted with the manner in which artists are educated and made to adopt a conventional style, determined to try the experiment, with a gifted artist, of educating him *without a school*. He found such a genius in young Nerly. He adopted him, superintended his education, made him study anatomy profoundly, sent him abroad to draw from nature and never allowed him to copy from any other master. In this way, Nerly soon became distinguished, and his drawings and etchings are highly esteemed and much sought after by artists. He now lives in Venice, and enjoys the particular favor of the King of Prussia.

In reference to the two landscapes now before us, Rumorh, in his "Three Journeys to Italy," thus speaks:

"Although in all these (previous) works I found much to praise, I found also something to censure; but I was altogether satisfied with two large and some-



No.	Description.	By whom painted.	Owner.
	what ideal landscapes which I let the artist paint for me during his leisure hours in Rome."		
	These two landscapes, together with the Dog, were purchased by the present owner several years ago in Dresden, after the decease of the Baron.		
43	Cavalier on Horseback, - - -	Unknown.	L. Annesley.
44	Landscape, - - -	A. B. Durand.	J. L. Schoolcraft.
45	Boors Playing Checkers, after Teniers, - - -	Unknown.	*
46	Calabrian Minstrel, after Freeman, - - -	W. T. Carlton.	Rev. Dr. Kip.
47	Mother and Child after Murillo	Unknown.	Dr. H. Townsend.
48	Rest in Egypt, - - -	Moritz Retzsch.	*
49	Scene from Undine, - - -	Do.	*

Retzsch is so well known in this country from his outline illustrations of Shakespeare and Faust, that any thing from his pencil will be viewed with interest.

Mrs. Jameson, in her "Visits and Sketches," Vol. 1, p. 222, thus speaks of him and of his style:—"This extraordinary genius who is almost as popular and interesting in England as in his own country, seems to have received from nature a double portion of the *inventive* faculty. \* \* \* As a *colorist*, I believe his style is criticised, and open to criticism; it is at least singular; but I must confess that while I was looking over his things, I was engrossed by the one conviction, that while his peculiar merits and the preference of one manner to another may be a matter of argument or taste, it is certain and indisputable, that no one paints *like* Retzsch, and that, in the original power and fertility of *conception*, in the quantity of *mind* which he brings to bear upon his subject, he is in his own style unequalled and inimitable. \* \* \* He is peculiar, fantastic, even extravagant—but never false in sentiment or expression."

Unusual interest is attached to No. 48, from the fact of its having been presented by Retzsch to his friend as a birthday present, which fact is recorded in Retzsch's own hand-writing on the back of the picture.

50	Dead Game, - - -	J. Weenix the yngr	*
51	Infant Saviour, and John the Baptist, - - -	Ellwell.	Artist.
52	Roman Pipers playing beneath a Shrine, - - -	W. T. Carlton.	R. H. Pruyn.
53	Boors drinking,—after Teniers, by, - - -	Linen.	J. M'D. M'Intyre.
54	THE INSTITUTION OF THE EUCHARIST, by - - -	Luca Giordano,	*

The traditionary history which has come down to us with this picture, as well as the judgment of the best connoisseurs of art in Dresden, have concurred in pronouncing it one of the finest works of Luca Giordano, although from its marked excellence in some of those particulars in which Paul Veronese was most distinguished, it might, without the least derogation from the great reputation of the latter, be well attributed to his pencil. In the dignified bearing and noble heads of the principal figures, in its masterly grouping and in the rich, yet subdued and harmonious coloring, it is not unworthy of the greatest masters of the Venetian School.

The subject is one, that from its capabilities of being rendered with great dramatic effect, from its historic interest, and still more, from its awful signifi-



cance and its connection with the deepest mysteries of our Redemption, has ever been one that has called forth the highest efforts of the greatest masters.

In order rightly to appreciate such a work, it is requisite, that we should understand not only the design or leading idea, or the “*motive*” as it is technically termed, of the picture, but that we should also know something of the history and characteristic peculiarities of the artist.

Lanzi, in his great work on the history of painting, in treating of the leading artists of the Neapolitan school, thus speaks of Giordano:—

“A little beyond the middle of the seventeenth century, Luca Giordano began to flourish in Naples. This master, though he did not excel his contemporaries in his style, surpassed them all in good fortune, for which he was indebted to his vast talents, confidence, and unbounded powers of invention, which Maratti considered unrivalled and unprecedented. In this he was eminently gifted by nature from his earliest youth. Antonio, his father, placed him first under the instructions of Ribera, and afterwards under Cortona, in Rome, and having conducted him through all the best schools of Italy, he brings him home rich in designs and in ideas. His father was an indifferent painter, and being obliged in Rome to subsist by his son’s labors, whose drawings were at that time in the greatest request, the only principle that he instilled into him was one dictated by necessity,—despatch. \* \* \* By means like these, Antonio acquired for his son a portentous celerity of hand, from which quality he has been called *il Fulmine della pittura*. The truth, however, is, that this despatch was not derived wholly from rapidity of pencil, but was aided by the quickness of his imagination, as Solimene after observed, by which he was enabled to ascertain, from the first commencement of his work, the result he proposed to himself, without hesitating to consider the component parts, or doubting, proving, and selecting like other painters. He also obtained the name of the Proteus of painting, from his extraordinary talent in imitating every known manner; the consequence of his strong memory, which retained every thing he had once seen. There are numerous instances of pictures painted by him in the style of Albert Durer, Bassano, Titian and Rubens, with which he imposed on connoisseurs and on his rivals. \* \* \* Luca went to Florence to paint the Capella Corsini and the Ricardi Gallery, besides many works in the churches and for individuals. He was also employed by the Grand Duke; and Cosmo III., in whose presence he designed and painted a large picture in less time than I dare mention, complimented him by saying that he was a fit painter for a sovereign prince. The same eulogium was passed on him by Charles II. of Spain, in whose court he resided thirteen years. In his old age he returned to his native place, loaded with honors and riches, and died lamented and regretted as the greatest genius of his age.”

“The Last Supper,” and “The Institution of the Eucharist,” are two subjects so intimately connected in point of time and of circumstance, that it is indispensable to the proper appreciation of either, as a subject of art, that they should be carefully distinguished. In the former, the historical circumstances,—the meeting of our Lord with his disciples around the paschal supper and the detection of the treachery of Judas, are the predominating features of the scene; in the latter, the circumstances as we may suppose them actually to have occurred, are altogether subordinate to the great Sacramental mystery, which our Lord then instituted, as “a perpetual memory of his precious death and sacrifice, until his coming again.” In the former, the *event* is sought to be represented, with more or less adherence to the facts as they actually occurred; in the latter, the artist is at liberty to take a wider range, and



to employ such facts or circumstances, which are within the possibilities of the case, as he may deem best fitted to present the *religious truth* or idea which was intended to be expressed or illustrated by the event. Thus in Leonardo Da Vinci's unrivalled picture of the Last Supper, which was intended for the refectory of a convent, the historical event is the leading *motive*; but in the present work of Giordano, all idea of its being a repast, is properly excluded, and the artist, rising to the high poetic and religious dignity of his subject, has with just taste and true feeling, not limited himself to the mere historic probabilities of the scene, but has presented the great mystery which was then instituted, in such a manner, and under such circumstances, as in his judgment would render it most solemn and impressive.

The picture being unaccompanied with any key to the artist's precise intent, except so far as it appears in the work itself, we are under the necessity of presenting such a probable explanation of its design and of its leading personages, as may be gathered from the picture, taken in connection with the scriptural record, and the modes of representing certain of the leading members of the apostolic body, which have become established and traditionary among the old masters.

In accordance with St. Luke's account, which represents the institution as occurring immediately after the supper, all have risen from the table except St. John, who, true to his affectionate and sympathising nature, is seen bending over the table, overwhelmed with grief at the sorrowful news which his Lord has just communicated to his disciples. Without including the two heads which are obscurely discernible in the back ground, between the columns, and which were probably introduced as attendants, or for certain artistical purposes and not as participators in the solemnity, there are, besides the central figure of OUR SAVIOUR, twelve principal personages, who may be supposed to represent the twelve apostles.

The person of OUR LORD forms the great central point of the picture, to which all else is made most appropriately subordinate. The serene dignity and grace of the figure, and the divine benignity and sweetness of the countenance, are in striking contrast with the powerful and well-marked, but less elevated and less refined heads and faces of the several apostles by whom HE is surrounded. The kneeling figure in front, to whom the sacramental bread is about to be administered, is probably intended for St. James the Greater, (the same who under the name of Santiago is the tutelar saint of Spain) who is always traditionally represented as a pilgrim with his staff and wicker-covered flask, which are now laid aside, and are seen immediately behind him. The noble and intellectual character of this head, which is moulded with a care and precision worthy of sculpture, would be most striking were it not so admirably subdued and tempered by the expression of earnest devotion restrained by the deepest reverence and awe.

The next kneeling figure in front, eagerly pressing forward, is supposed to be intended for St. Peter. The expression, attitude and action are all in entire harmony with the ardent and impulsive character of this apostle, and who has always been traditionally represented as of a robust and somewhat coarse person, and with a head bald at the top, and a circle of hair around it, resembling what is known as the tonsure of St. Peter.

The figure standing at the extreme right of the picture, with his left hand on his breast, and holding a bag in his right hand, is supposed to be intended for St. Matthew. This apostle having been called to his apostleship from "the receipt of custom," is sometimes represented with a bag, as a badge of his original vocation. The calm dignity of the figure, as well as his proximity to the



No	Description.	By whom painted.	Owner.
	person of our blessed LORD on such an occasion, would seem to render it improbable that it was intended for Judas, who, as the steward of the apostolic body, is also frequently, but not always, represented as holding a bag or a purse.		
	The old man sitting next to St. Matthew, with white hair and a long beard and venerable aspect is probably intended for St. Andrew, who has always been thus represented.		
	There is nothing sufficiently marked, in any of the other figures composing the central groupe, to admit of any satisfactory designation, and all attempt to do so, has therefore been omitted.		
	In respect to the figure of St. John, to which reference has already been made, it may be proper to add, that in such scenes as this, he is almost invariably represented as young, beardless, and of feminine delicacy, and with a certain family likeness to our SAVIOUR, whose near kinsman he was.		
	In treating this subject, artists have always found embarrassment in disposing of Judas, whose obvious want of all moral and religious fitness for participation in such a solemnity, has made his immediate presence to be always felt as improper and offensive. They have, therefore, in conformity with the statement of St. John, who tells us, (in his Gospel, ch. 13, v. 30,) that "he then, having received the sop, went immediately out," generally represented him in the act of leaving the apartment. We may, therefore, without violence to the probable intent of the artist, suppose the figure, in the back ground of this picture, stealing off with his head partly turned back, to be intended to represent Judas.		
	No one can be more sensible, than is the writer of this notice, of its very imperfect and unsatisfactory character. But it so rarely happens, that the opportunity is presented in this country, of studying a picture, so interesting in its subject, and of such unquestionable excellence in its execution, that it is hoped that an attempt, however unsuccessful, to furnish an explanation of its meaning, will meet with indulgence.		
55	Reminiscences of an Old Man,	A. B. Durand.	Albany Gallery.
56	Sybil, - - - -	L. Yale.	L. Annesley.
57	Roman Lady, - - -	J. H. Lazarus.	Albany Gallery.
58	Landscape with Cattle, -	Turner.	J. R. Taylor.
59	Battle Piece—After Wouvermans, - - - -	Van Arden.	D. Newcomb.
60	Boy and Butterfly, - -	J. T. Peele.	Albany Gallery.
	Presented to the gallery by Mr. Peele.		
61	Cimon and his Daughter, -	Trevisano.	*
62	Portrait of Mrs. Madison, -	Elwell.	Artist.
63	Boy and Dog, - - -	Shaver, an amateur	Artist.
64	Portrait of a Lady in Spanish Riding Costume, - -	Bronson.	D. Newcomb.
65	Turkish Ladies at the Bath,	C. Nahl.	W. C. Little.

Effects of lamp-light and moonlight. Three ladies are seated upon a terrace beside the water. Others are in the bath. Observe the imitation of stuff and metals; the glowing color, and brilliant effects of light. The contrast of the two kinds of light is seen in a comparison between the more distant bather and the other figure.



No.	Description.	By whom painted.	Owner.
66	Lake on the Catskill Mountains, - - - -	Ary.	For sale.
67	View on the Taghkanic Mountains, - - - -	Ary.	For sale.
68	Landscape—Study from Nature, - - - -	William Hart.	Dr. Armsby.
69	Village Schoolhouse, with children beautifully grouped in front of it, and Village in the distance, - - - -	J. McD. Hart.	For sale.
70	The Martyrdom of St. Sebastian, - - - -	Palma the younger	*

The honor paid to St. Sebastian as one of the Great Patron Saints of Christendom has always made his martyrdom a favorite subject of the pencil.

It is said, that he was a young man of noble birth—a native of Narbonne in Gaul, and a commander of the Prætorian Guards in the time of the Emperor Diocletian, with whom he was in high favor. Having with his two friends Marcus and Marcellinus secretly embraced Christianity, the fact remained for some time undiscovered and they were universally esteemed as well for their amiable qualities, as for their devotion to duty. The conversion of Marcus and Marcellinus having at length become known, they were denounced to the Governor, and having been subjected to the torture, which they endured with unshrinking firmness, they were ordered to execution. Their friends now besought them by a recantation to save their lives, and when their constancy seemed about to yield, Sebastian interposed, and boldly avowing his own faith, entreated them to adhere to their Christian profession. Whereupon, he also was seized and ordered to be bound to a tree, and shot to death by arrows. The arrows not piercing a vital part, failed to produce death, and he was afterwards beaten to death by a club. His firm and glowing faith enabled him to maintain a radiant and triumphant aspect throughout all his tortures ; and he has always been regarded, as a beautiful and affecting type, of Christian faith and heroism triumphant over bodily suffering.

Arrows have always been regarded as typical of the shafts of pestilence—and this has probably led to his being invoked as the protecting saint against pestilence.

71	Buck's Head, - - -	Hinckley.	
72	Portrait of Gen'l Wool, -	Moore, of Troy.	Gen. Wool.
73	Examination of a Witch, -	T. H. Mattison.	Wm. D. White.

When the prisoner was first examined for commitment, the afflicted were struck down in a fit.—*Cotton Mather*.

Besides all this, a jury of women was empanelled to search her, who found a preternatural spot (the devil's mark) upon her body.—*Ib*.

Mary Fisher, a young girl, was seized upon by Deputy Governor Bellingham, in the absence of Governor Endicott, and shamefully stripped for the purpose of ascertaining whether she was a witch with the devil's mark upon her.—*Whittier's Supernaturalism of New England*.

74	Sketch—Midnight Sun in Lapland, - - - -	Schierz.	*
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This is the original sketch of the finished picture No. 38, of this Catalogue.

No.	Description.	By whom painted.	Owner.
75	Landscape, - - -	De Grailly.	J. McD. McIntyre.
76	Scene in Italy, - - -	F. Marke.	J. D. Thorp.
77	Landscape Sketch, - - -	J. McD. Hart.	Armsby.
78	Landscape View of Hope Cottage, with the City in the Distance, - - -	William Hart.	A. Van Santford.
79	St. Apollonia of Alexandria, supposed to be by, - - -	Guercino.	*

According to the legend, she was a young and beautiful virgin of Alexandria, who having become a convert to Christianity, maintained her faith with so much zeal and devotion, that she at length became a victim to the fury of the populace and was put to death by the flames under Decius. Her teeth having been beaten or torn out, previous to her death, she is frequently (as in this instance) painted with a tooth, as a badge of her suffering; and from this circumstance, she is regarded as the patroness of those who are suffering with diseases of the teeth.

80	Mother and Child, - - -	Unknown.	*
81	Petrarch's Laura, - - -	S. Osgood.	Y. M. Association.
82	Landscape with Cattle, - - -	A. B. Durand.	Artist.
83	Portrait of Carlton, the Artist,	Twitchell.	Albany Gallery.

Presented to the gallery by Dr. Armsby.

84	The Lone Indian, - - -	A. Rutherford.	James I. Johnson.
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This picture represents an Indian at the burial-place of his fathers.

They waste us—aye—like April snow  
In the warm noon, we shrink away;  
And fast they follow, as we go,  
Towards the setting day,—  
Till they shall fill the land, and we  
Are driven into the western sea.”

85	Apollo and the Muses, - - -	Eliz. Sirani.	*
86	St. Anna, - - -	Sassaferrato.	*
87	Sketch for an Altar Piece, - - -	Paul Veronese.	*
88	Judith with head of Holofernes, Infant Savior reposing on the	Unknown.	J. Horner.
89	Cross, - - -	Allori.	J. R. Peters, N. Y.
	St. John the Baptist, - - -	Eliz. Sirani.	*
90	Portrait, - - -	Forbes.	J. H. Cogswell.
91	Rip Van Winkle, - - -	Inman.	R. G. Cruttenden.
92	Portraits of well-known former		
93	residents of Albany, - - -	Inman.	R. G. Cruttenden.
94	Magdalen, - - -	Unknown.	*

Cotemporary copy of Guido Reni's celebrated Magdalen della Radici, in the Sciarra Palace, in Rome.

95	The Rape of the Sabines, - - -	Unknown.	Jas. Horner.
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“The new city was thrown open to every stranger. Exiles and fugitive homicides, who commonly could only obtain leave to dwell as sojourners in a foreign land, even runaway slaves and criminals, found a welcome. These fellows, however, wanted wives. Romulus tried to form treaties with the neighboring tribes, a measure necessary in Italy as well as in Greece, to render marriages with foreigners legitimate; but the wild suitors were regarded with dislike, and the dangerous horde they belonged to with distrust. The refusal was expressed insultingly. They who gave it fancied, as



No.	Description.	By whom painted.	Owner.
	the haughty are wont to do, that the humbled party would feel conscious of deserving the rebuke for their presumption. Hence they did not entertain any suspicion, when Romulus proclaimed that festive processions and games were to be held in celebration of the Consualia, and invited his neighbors, the Latins and Sabines, to attend them; for Rome stood where the territories of those two nations ran one into the other. A number of people came as to a fair; indeed, festivals of this kind were always fairs, and in Italy, as in Greece, and in the East, were under the safeguard of religion. But neither religion nor the laws of hospitality protected the deceived strangers: their maidens were carried off."— <i>Niebuhr's Hist. Rome, vol. 1, p. 124.</i>		
96	The Child's Passage to Paradise, - - - -	J. T. Peele.	Artist.
97	Meeting of the departed in Heaven, - - - -	J. H. Beard.	Rev. Dr. Kip.
	<i>Constance</i> —And Father Cardinal, I have heard you say, that we shall see, and know our friends in heaven. If that be true, I shall see my boy again. <i>King John, act III, sc. IV.</i>		
98	Ruins, - - - -	Panini.	*
99	The Presentation of our Savior at the Temple, a Copy from the original of Titian, by -	F. Fink.	C. Ten Broeck.
100	Madonna and Child, - - -	Carl Maratti.	*
101	Caius Marius on the Ruins of Carthage, - - - -	Vanderlyn.	Rev. Dr. Kip.

No American painting has probably had so wide a reputation as that of Vanderlyn's "Marius on the Ruins of Carthage." Its history has invested it with peculiar interest. After having been painted by the artist in Rome, in 1807, it was carried to Paris, and in 1808 received the gold medal offered by the Emperor Napoleon, for the best picture in the collection of original paintings exhibited that year at the Louvre. By thus winning the prize from the European artists, it has been stamped with a value which can be claimed for few American works of art. Napoleon himself is said to have been exceedingly struck with the grandeur of its design; perhaps as he gazed on the fallen and exiled Roman warrior, he felt a dim presentiment of that hour when he himself should exhibit the same spectacle of ruin—

"the Desolator, desolate.

At the peace of 1815, Mr. Vanderlyn brought this picture to America, and after it had been exhibited for some time in our Atlantic cities, failing to find a purchaser in any of our Public Institutions, he sold it to the late Leonard Kip, Esq., of New-York. It is now the property of his son, the Rev. W. Ingraham Kip, D. D., Rector of St. Paul's Church in the city of Albany, by whom it has been lent for exhibition to this collection.

It is intended to represent Marius, when after his defeat by Sylla and the desertion of his friends, he had taken refuge in Africa. He had just landed, when an officer came and thus addressed him:—"Marius, I come from the Prætor Sextilius, to tell you that he forbids you to set foot in Africa. If you obey not, he will support the Senate's decree, and treat you as a public enemy." Marius, upon hearing this, struck dumb with indignation, uttered not a word for some time, but regarded the officer with a menacing aspect. At length, being asked what answer should be carried to the Governor—"Go and tell him," said he, "that thou hast seen the exiled Marius sitting on the ruins of



Carthage." Thus, in the happiest manner, he proposed the fate of that city and his own as a warning to the Prætor.

He sits, after having delivered this answer, with his toga just falling off his shoulders, and leaning on his short Roman sword. His helmet is at his feet—the ruins of Rome's old rival are around him—and at a distance, through the arches of the aqueduct, are seen the blue waters of the Mediterranean. Under his left hand is the opening of one of those mighty sewers which now form the only remains of ancient Carthage, and at his right elbow is an overthrown Phœnician altar, on which we can trace the sculptured ram's head and garlands. In the distance is a temple, with one of its pillars fallen, while a fox is seen among the ruins in front of its portico.

The figure of Marius was copied by Mr. Vanderlyn from a living model in Rome—one of the Pope's guards, remarkable for his herculean proportions—and the head was taken from a bust of Marius, bearing his name, which had been dug up in Italy. Any one familiar with the ruins in the south of Europe will at once recognize the composition of the different parts of the picture. The temple in the back ground is similar to the Parthenon at Athens—the massive remains which tower over the head of Marius are like those of the Villa of Hadrian, near Rome—while the ruined aqueduct in the distance is copied from the Claudian aqueduct, which with its broken arches sweeps over the desolate Campagna, from the city to the distant Alban hills.

With respect to its merit as a work of art, it is useless to say much. The judgment of all acquainted with such subjects has, for the last forty years, confirmed the decision of the French Academy. It is something utterly unlike most modern paintings—devoid of their light, glaring, chalky appearance—and characterized by the deep-toned coloring and severe simplicity of the old masters. The tension of the muscles of the right arm, compared with the relaxed langor of the left—the fine disposition of light and shade—the reflection of the toga on the body—the anatomical skill in the drawing of the figure—and the stern expression of the countenance—are points which deserve notice. Tuckerman, in his "Artist Life," p. 62, has thus summed up a description, in a couple of sentences—"The picture of Marius embodies the Roman character in its greatest phase, that of endurance; and suggests its noblest association, that of patriotism. It is a type of manhood in its serious, resisting energy and indomitable courage, triumphant over thwarted ambition—a stern, heroic figure, self-sustained and calm, seated in meditation amid prostrate columns, which symbolize his fallen fortunes, and an outward solitude which reflects the desolation of his exile.—*Plutarch's Lives*.

As an American work,\* therefore, this is one of which our country may well be proud, though from having belonged to a private family for many years, it is known to the present generation only by reputation, or through the medium of an engraving of it published by the Art Union in 1842, for distribution among the members of that year. Some interesting facts with regard to it are contained in a letter from Mr. Vanderlyn to the present owner, from which we take the liberty of making an extract:

"The picture was painted in Rome, during the second year of my stay there, (1807.) Rome was well adapted for the painting of such a subject, abounding

\* Mr Vanderlyn is a native of Kingston, Ulster Co, N Y. When writing to him on the subject of purchasing the picture, Mr. Kip said in his letter—"The principal reason which induces me to make this offer for it is, that it is not only the work of an American artist, but of one who is a descendant, like myself, of a Dutchman, and one of the old settlers of the country."

In his reply, Mr. Vanderlyn said—"I should have preferred the picture to belong to a Public Gallery, and propose on my return, when at Philadelphia, to see if there is any disposition in the Academy there to take it. If I fail there I am not aware that I can place it in better hands with reference to individuals, than your own, or where the same flattering considerations in behalf of the author would be entertained—considerations which have their full value with an artist of the Dutch School."



No.	Description.	By whom painted.	Owner.
	<p>in classical ruins of which I endeavored to avail myself, and I think it also furnishes better models and specimens of the human form and character than our own country, or even France or England. And it is much more free from the fashion and frivolities of life than most all other places. The reception Marius met in Rome, when exhibited, from the artists there from various parts of Europe, was full as flattering to me as the award of the Napoleon gold medal which it received the next year in Paris. It gave me reputation there, and from an impartial source, mostly strangers to me. I had the pleasure of having Washington Allston for a neighbor in Rome, an excellent friend and companion, whose encouraging counsels I found useful to me, as in all my embarrassments he readily sympathized with me. We were the only American students of art in Rome at that time, and regretted not to have had a few more, as was the case with those from most other countries. In a stroll on the Campagna, between Rome Albano, and Frascati, in the month of May, in company with a couple of other students, one a Russian, we came upon the old ruins of Roma Vecchio, where a fox was started from its hiding-place, and this was the cause of my introducing one in the distance of my picture--too trifling a fact perhaps to mention.</p> <p>I left Rome in December, and arrived in Paris in the beginning of 1808, and exhibited my picture there in the spring, at the public exhibition of the Louvre, where it received the medal through the hands of Baron Denon. He had first seen it in my studio, and expressed himself thus in favor of the picture--<i>Cela porte un grande caractere</i>--which was precisely what I had aimed at. Denon was an excellent judge of pictures, and well qualified to be at the head of the Direction of the Musee Royale, &amp;c. I never made any effort there to procure a sale for it, as my wish was to take it home, to form the origin of a Gallery for our city, which was always my desire. But when I became embarrassed through the cost of my Rotunda, I would have been glad to have found a purchaser for it. After offering it to the Boston Athenæum, but with no success, I was finally willing to cede the picture to your esteemed father."</p> <p>The following lines were published some years ago, by Mrs. Lydia M. Child, of Boston, after seeing this picture:</p>		
	I. Pillars are fallen at thy feet, Fanes quiver in the air, A prostrate city is thy seat, And thou alone art there.	IV. And genius hath electrical power, Which earth can never tame; Bright suns may scorch, and dark clouds lower, Its flash is still the same.	
	II. No change comes o'er thy noble brow, Though ruin is around thee; Thine eyebeam burns as proudly now, As when the laurel crowned thee.	V. The dreams we loved in early life, May melt like mist away; High thoughts may seem, mid passion's strife, Like Carthage in decay.	
	III. It cannot bend thy lofty soul Though friends and fame depart; The car of fate may o'er thee roll, Nor crush thy Roman heart.	VI. And proud hopes in the human heart May be to ruin hurl'd; Like mouldering monuments of art Heap'd on a sleeping world.	
	VII. Yet, there is something will not die, When life hath once been fair; Some towering thoughts still rear on high, Some Roman lingers there!		
102	Cattle after Paul Potter, -	Unknown.	H. Q. Hawley.
103	Harbor and Sea View, -	Weenix the elder	*
104	Lady before a looking-glass,	Lairesse.	*
105	Hungarian—Servant and Child	Unknown.	Mrs. M. C. Brainard.
106	Interior of a Spanish Cathedral, - - -	J. J. Barker.	Rev. Dr. Kip.

This is a copy from Peter Neef's, (1650,) who was celebrated for his interior of churches.



## LARGE SALOON IN SECOND STORY.

No.	Description.	By whom painted.	Owner.
107	Portrait, - - - -	E. Ames.	Family of E. Ames.
108	Portrait, - - - -	E. Ames.	Family of E. Ames.
109	Landscape—Morning, -	Scheyrer.	*
110	Landscape, - - - -	Henry Ary.	For sale.
111	Landscape, - - - -	James McD. Hart.	L. Annesley.
112	Neapolitan Cattle Driver, -	A. J. Stratt.	A. Van Santford.
113	Original Sketches of English life—have been line engraved in London, - -	Pollard.	J. H. Armsby.
114	Original Sketches of English life—have been line engraved in London, - -	Pollard.	J. H. Armsby.
115	Original Sketches of English life—have been line engraved in London, - -	Pollard.	J. H. Armsby.
116	Original Sketches of English life—have been line engraved in London, - -	Pollard.	J. H. Armsby.
117	Don Quixotte reading aloud to his family, - - - -	F. R. Spencer.	J. A. Spencer, Utica.
118	Landscape—Evening, -	Scheyrer.	*
119	Landscape view near Kingston, N. Y., - - - -	Henry Ary.	For sale.
120	Landscape, - - - -	James McD. Hart.	L. Annesley.
121	Neapolitan Brigand, - -	A. J. Stratt.	A. Van Santford.
122	The Crown of Thorns—a study in Crayon, - - - -	Forbes.	For sale.

“And they stripped him, and put on him a scarlet robe. And when they had platted a crown of thorns they put it upon his head, and a reed in his right hand.. *St. Matthew c. xxvii. v. 28, 29.*

123	Flower Piece, - - - -	Amateur.	Miss Healy.
124	Flower Piece, - - - -	Amateur.	Miss Healy.
125	Sinter Klaas, - - - -	R. W. Wier.	Albany Gallery.

Presented to Gallery by R. J. Vandewater, Esq., of New-York.

126	Game Piece, - - - -	Weenix, the elder.	James Kidd.
127	Columbus at the Gate of the Convent, - - - -	Hubard.	W. W. Clark.

No.	Description.	By whom painted.	Owner.
128	The Old Elm Tree, in Albany,	Jas. McD. Hart.	For sale.
129	Portrait of Sir Joshua Reynolds, in the cap and gown of a Doctor of Laws of the University of Oxford: a copy from the original by himself, in the Royal Gallery at Florence, - - - -	J. E. Freeman.	For sale.
130	The Alchemist's Laboratory, - - - -	Unknown.	James Horner.
131	Portrait, - - - -	Elwell.	Artist.
132	Madonna and Child—A copy from the original of Murillo, in the Corsini Palace at Rome, by, - - - -	Freeman.	For sale.
133	Middle Dutch Church, - - - -	Jas. McD. Hart.	E. H. Pease.
134	Landscape, - - - -	Wm. Hart.	Miss Wagner.
135	Battle of Cowpens, - - - -	W..Ranney.	For sale.
136	St. John the Baptist in the Wilderness, - - - -	G. L. Brown.	Albany Gallery.

The next day John saw Jesus coming unto him and saith, Behold the Lamb of God, which taketh away the sins of the world.—*John* c. 1, v. 29.

Presented to the Gallery by J. L. Schoolcraft, Esq.

137	Landscape—View of Western Scenery, - - - -	McConkey of Cinn.	Wm. Cassidy.
138	Landscape, - - - -	G. Innes.	W. Sherman.
139	Landscape, - - - -	Doughty.	W. Sherman.
140	A Monkey upsetting a basket of vegetables, - - - -	Peter Van Boule.	*
141	Louis the 13th when a boy, - - - -	Unknown.	Albany Gallery.
142	Crayon Sketch—head of an old man, - - - -	Dubufe.	L. Yale, Jr.
143	Crayon Sketch—head of a young girl, - - - -	Dubufe.	L. Yale, Jr.
144	Roman Beggar, - - - -	Fink.	Watts Sherman.
145	The sacrifice of Iphigenia—on panel, - - - -	De Wit.	S. V. Talcott.
146	Landscape—view on the Passaic, - - - -	Ward.	J. Horner.
147	Landscape, - - - -	J. McD. Hart.	For sale.
148	Portrait of the late Elkanah Watson, - - - -	E. Ames.	Albany Gallery.

A copy from the original, painted in London, by Copley.

Presented to the Gallery by the family of the late E. Ames.

149	Steamship Crescent City at sea, - - - -	Lane.	I. Newton.
150	St. John the Baptist, - - - -	Unknown.	Albany Gallery.
151	Landscape—view on the Hackensack, - - - -	Ward.	J. Horner.
152	Mother and Child, - - - -	Unknown.	Albany Gallery.

#### IN MINIATURE CASE.

Miniatures, by Mr. and Miss Wagner - - \*

\* A private collection.